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**OCCASIONALISMS IN THE WORKS OF J. R. R. TOLKIEN**

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## ABSTRACT

**Yakubets O. A. Occasionalisms in the works of J. R. R. Tolkien — Qualification (bachelor's) thesis for obtaining the educational and qualification level of higher education specialization 035 “Philology” of the educational and professional programme “English Studies and Translation and Two Western European Languages.” — Taras Shevchenko National University of Kyiv, Kyiv, 2024.**

This paper explores the concept of “high” fantasy as a literary genre, while also examining its main characteristics. It examines occasionalisms in the context of linguistic studies, highlighting their distinctions from neologisms, and explores the patterns of word formation and the process of integration of newly formed words into the language.

An analysis of occasionalisms in three of John Tolkien's most notable works is conducted with an emphasis on the methods of word formation used by the author, alongside the semantic features of the newly created words in the context of the history and structure of the fictional universe.

**Key words:** *high fantasy, fairy tales, Tolkien, neologisms, occasionalisms, nonce-words, Tolkienisms, word formation, borrowing, compounding, derivation, lexicon.*

## АНОТАЦІЯ

**Якубець О. А. Оказіоналізми в роботах Дж. Р. Р. Толкіна. — Кваліфікаційна (бакалаврська) робота на здобуття освітньо-кваліфікаційного рівня вищої освіти спеціалізації 035 «Філологія» освітньо-професійної програми «Англійська філологія та переклад, дві західноєвропейські мови». — Київський національний університет імені Тараса Шевченка, Київ, 2024.**

Досліджено концепцію «високого» фентезі як жанру літератури, а також розглянуто основні характеристики цього жанру; розглянуто оказіоналізми у

контексті лінгвістичних досліджень з відзначенням їхніх відмінностей від неологізмів; розглянуто способи утворення слів та процес інтеграції новоутворень у мову.

Здійснено аналіз оказіоналізмів у трьох ключових творах Джона Толкіна, з акцентом на методи словотвору, які використовувались автором, а також розглянуто семантичні особливості новостворених слів у контексті історії та структури вигаданого всесвіту.

**Ключові слова:** *високе фентезі, казки, Толкін, неологізми, оказіоналізми, толкінізми, словотвір, запозичення, основокладання, лексика.*

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## INTRODUCTION

In recent years, high fantasy genre has acquired large popularity in the literature discourse. While such narratives have existed all throughout history, the contemporary separation as a distinct genre began to take shape only in the 20<sup>th</sup> century. The branch has been flourishing since then. More and more authors began their creative career, and, as a result, nowadays, fantastical motifs serve as an essential part of our lives and inspire creative vision of individuals.

Neologisms stand as a crucial part of this kind of literature, since they are coined with the purpose to explain and place the imaginary world in context. However, not all of these words are intended for long-term use. Some of such neologisms, known as **occasionalisms** or **nonce-words**, exist and make sense solely in the moment of expression and often serve for narrative purposes of the book. Despite their passing nature, occasionalisms engage readers with their uniqueness and make the text more memorable.

“*The Lord of The Rings*” trilogy, alongside “*The Hobbit*” and “*The Silmarillion*”, written by John Ronald Reuel Tolkien are considered to be the basics and exemplary work of the high fantasy genre. Furthermore, most scholars give credit to Tolkien for crafting the modern fantasy genre as a whole. The significance of these works is hard to underestimate. Not only did Tolkien set the direction for fantasy literature, his hard work set standards for this type of stories, and what is more, cemented certain typical of the genre images in the people’s perception.

Considering high importance of Tolkien’s works in the discourse of fantasy literature studies, we can outline **relevance** that lies in understanding of the importance of language in shaping the narrative, world building, and cultural representations with the means of nonce-words — unique words, crafted solely for the setting.

The study analyses nonce words, their development methods, and their influence on the narrative, offering **theoretical value** for similar research endeavours.

The **practical value** considers enriching studies focused on neologisms and nonce-formation, possibly serving as a valuable resource for future students conducting

similar research, offering insights and methodologies that can guide their own investigations in this field.

The **object** of the study are Jonh Tolkien's most prominent works, namely "*The Lord of the Rings*," "*The Hobbit*," and "*The Silmarillion*."

The **investigation subject** of the research is morphological, structural, and pragmatic peculiarities of nonce words on the Tolkien's works.

The **purpose of the paper** is to conduct a thorough investigation of the author's nonce words, identify the patterns used in their development, and evaluate their impact on the narrative.

In order to accomplish the stated purpose of the research, the main tasks are defined as follows:

- 1) Define the high fantasy as a literature genre, and its main characteristics;
- 2) Provide a comprehensive definition of nonce words within linguistic studies, distinguishing them from neologisms;
- 3) Examine the formation strategies of nonce words and conduct a detailed morphological analysis of J.R.R. Tolkien's occasionalisms in the novel.
- 4) Research the purpose and function of occasionalisms within the narrative framework.

The purpose and the tasks have determined the investigative **methods** applied in the study. Therefore, the research methodology includes analysis of scientific publications, descriptive method, classification, conceptual analysis, systematic and structural approach, stylistic analysis of a text, contextual analysis, observation, interpretation, comparison, generalization, componential analysis, structural linguistic analysis of the author's neologisms, their role in conveying the story, and character description, and illustrative method.

The work consists of an Introduction, 2 Chapters with Summary to each of them, General Conclusions, List of References and Summary (in Ukrainian).

## I. THEORETICAL FOUNDATION OF OCCASIONALISMS

### 1.1. «High fantasy» as a literature genre

The fantasy literature has gained immense popularity nowadays. This genre is distinguished by its incorporation of fantastical elements, fictitious realms, and a prevalent mythological and folkloric motif which are mostly a mix of different cultures and nations what allows such stories resonate to people from all over the world [40]. As rightfully admitted by Eric Rabkin, “the fantastic does more than extend experience; the fantastic contradicts perspectives” [30, p. 4].

Fantasy literature, although having roots in traditional tales with fantastical elements, was formally recognized as a distinct publishing genre only in the late 1940s, as per the Oxford English Dictionary [41]. One of the most important differences between these two types of stories is that the fantasy literature tends to acknowledge the author, and does not claim historical accuracy or general believability, treating supernatural as fictional. In contrast, traditional tales may vary in their depiction of magical events, sometimes presenting them as real or employing them as metaphorical tools to retell complex narratives in simple terms understandable for average reader or listener [25, p. 25–30].

Additionally, the settings differ significantly. Modern fantasy often takes place in entirely imaginary worlds, hidden fantastical dimensions within our reality, or alternate versions of the Universe. On the contrary, traditional tales typically focus on our own world, often omitting specific dates and places with phrases like “long ago and far, far away.”

One more notable distinction is the treatment of myths and legends. Modern fantasy works rely heavily on author’s interpretation of the used folklore materials. Moreover, the authors are free to mix them with one another even if real prototypes are absolutely different and geographically separated. On the other hand, traditional tales are generally rooted in a specific folklore, seldom blending with neighbouring traditions, and any deviations were often seen as variations within a theme rather than entirely new creations. Furthermore, traditional tales were closely intertwined with the folklore they stemmed from. Fantastic literature has evolved through different literary

movements like early Gothic novels, 19<sup>th</sup>-century ghost stories, and Romantic novels that used traditional fantastic elements but with authors' unique ideas, marking the shift from traditional to modern fantasy storytelling [25, pp. 25–30]. This includes such derivations as high and low fantasy, fairytales, sword and sorcery, dark fantasy, etc. [35, p. 198], all of which remain popular in today's literature tradition.

George MacDonald is credited as one of the pioneering authors in the fantasy genre, often regarded as the father of modern fantasy writing [10]. His most significant and well-known works, such as "*Phantastes*," (1858) "*The Princess and the Goblin*," (1872) "*At the Back of the North Wind*," (1868–1871) and "*Lilith*" (1895) have inspired generations of notable writers, including J. R. R. Tolkien. Driven by MacDonald's ideas, Tolkien later created and published his *magnum opus* "*The Lord of the Rings*" which not only became an unsurpassed example of fantasy literature but also defined the epic, or high fantasy subgenre.

### **1.1.1. Definition and main characteristics of the genre**

First and foremost, in order to properly define '*high fantasy*' as a literature genre, it is necessary to delve into its specific traits. The growing interest in this type of stories among readers has led to a great number of research studies made in the last decades which provide us with a profound view on the exact features of this particular genre.

Sir Tolkien himself made a great contribution to the future high fantasy studies despite the fact that the term itself was proposed by Lloyd Alexander only in 1971 in the essay on "*High Fantasy and Heroic Romance*" [6]. In Tolkien's work "*On Fairy Stories*," he provides an overview of fairy tales, introducing key terms that are now central to modern fantasy criticism, such as '*sub-creator*,' '*Primary World*,' '*Secondary World*,' '*Perilous Realm*,' '*Escape*,' '*Consolation*,' and etc.

A particular focus within Tolkien's essay is the concept of sub-creation. He emphasized that the plausibility and effectiveness of the narrative rely heavily on the author's ability to construct a Secondary World distinct from the Primary World. Within that world, the narrative he tells is 'true' because it follows the rules of that world, so you believe it while you are, in a sense, inside it. The moment disbelief appears, the

spell is broken; the art, has failed, and you are back in the Primary World, observing the little abandoned Secondary World from the outside [37, p. 18].

Kenneth J. Zahorski and Robert H. Boyer, governed by the foregoing work of J.R.R. Tolkien, made significant contributions to the taxonomy of the fantasy genre. According to them, the setting plays the most crucial role when defying subgenres of fantasy literature [32, pp. 56–80]. They assert that high fantasy literature is obliged to take place in a secondary world with “a consistent order that is explainable in terms of the supernatural ( i.e., deities), or in terms of the less definable, but still recognizable, magical powers of Faerie ( e.g., wizards and enchantresses)” [32, p. 57]. If the world of the fantasy story only involves magical entities that are controlled by the rules of our Primary World, the work is instantly considered to be a low fantasy, a subgenre into which, according to Stableford, “magical objects and entities are introduced piecemeal” [35, p. 198].

Regarding the fantasy literature discourse in Ukraine, the establishment of the Centre of Fantasy Literature Research at the T. H. Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine signifies a heightened awareness and scholarly interest in the genre. Nevertheless, it is also worth noting that while this research direction is rising rapidly, it remains new and relatively unfamiliar within the Ukrainian studies. As a result, the prevailing part of contemporary researches apply the terms ‘*fantasy*’ and ‘*high fantasy*’ interchangeably. Furthermore, there is a tendency to mix different subgenres into one. Notwithstanding, in English-speaking discourse, ‘*fantasy*’ is commonly regarded as an umbrella term with various subgenres underneath it, including ‘*high fantasy*’ that is regarded as one of its constituent elements. One of the most successful interpretations of the fantasy genre among Ukrainian scientists, in our view, is the one provided by I. V. Shpak: “fantasy is often characterised by a departure from the accepted norms by which individuals perceive the world around them. The departure from these norms embodies what is impossible or incomprehensible, what lies beyond the boundaries of the known reality” [5, p. 139].

Yu. I. Kovaliv offers a different astute explanation: fantasy is a genre of fiction that incorporates elements of magic, sorcery, and chivalric epics, blended with a

realistic narrative structure. These works often depict worlds with medieval settings and simplistic psychological portrayals. However, in fantasy, there is no need for logical explanations of events, as is common in science fiction. Instead, these works emphasize binary moral oppositions, wonders, and a “*transcendent awareness*” symbolizing freedom from ordinary boundaries [3, p. 529].

Another important characteristic of high fantasy novels is their narrative perspective, often centred on the main protagonist. This hero is commonly portrayed as an abandoned child who embarks on a journey at a young age, “innocent, sensitive, intensely loyal and enthusiastic, given to sudden tantrums and terrors, impressionable, sentimental and sometimes ruthless” [25, pp. 118–119]. As the story unfolds, the main character experiences substantial personal development, confronts complex choices and transitions into adulthood. The growth of the main character throughout the story makes these narratives more appealing to children.

Throughout this journey, as noted by Guin, the hero is continually challenged to question their beliefs and morals [19, p. 225]. Typically, high fantasy narratives focus less on testing fundamentally positive moral values such as generosity, reliability, compassion, and courage, and instead often praise these virtues without limits.

During his quest, the hero has to defeat the antagonist, or Lurking Evil, a term coined by Patricia A. McKillip in one of her essays to represent the standard antagonists in high fantasy [22, pp. 229–233]. These villains are portrayed as purely evil, driven by a desire to bring about destruction solely for its own sake. They are not designed to be likable and often fail to resonate with readers [24].

Just like other genres, high fantasy has its own set of themes and topics that are central to most works. One of the most common and important ones is the classic battle between good and evil allowing the reader to explore deep moral questions and ethical dilemmas. This theme is what sets high fantasy apart from other fantasy subgenres like ‘*sword and sorcery*,’ where the focus may be more on power struggles and characters acting without considering moral values frequently being immoral and conveying so-called ‘*grey*’ messages that cannot be characterized as purely good or evil, but rather questionable, serving a character’s needs in a specific situation [19, pp. 221–226].

### 1.1.2. Main features of the genre in the works of J. R. R. Tolkien

The influence of John Tolkien on modern literature is widely acknowledged and nearly impossible to underestimate. While some scholars point to William Morris's romances, such as "*The Well at the World's End*," as early examples of high fantasy due to their fictional medieval settings, it is J. R. R. Tolkien's works, notably "*The Lord of the Rings*," that are considered the archetype of the genre [18, pp. 3-4].

Even though Tolkien's "*The Hobbit*" was published first in 1937, and "*The Lord of the Rings*" followed in the 1950s, the Middle-Earth Universe had been introduced long before in the story "*The Fall of Gondolin*" written in 1917 [11, pp. 8-16]. Despite the fact that "*The Lord of the Rings*" is now widely considered the epitome of high fantasy, upon publishing it was classified as a '*sword and sorcery*.' As shared by Dozois, Don Wollheim published the infamous '*pirated*' edition of "*The Fellowship of the Ring*," the first book of the trilogy, primarily because he was searching desperately for material to satisfy the growing demand for sword and sorcery literature among readers. His signed statement inside the book explicitly promotes it as "a book of sword-and-sorcery that anyone can read with delight and pleasure" [18, p. 3].

"*The Lord of the Rings*" was crafted with various distinctive features. Although the central theme of the work revolves around the timeless conflict of good and evil, there are deeper layers to it. The story explores the ever-lasting question of the existence and source of evil in a Universe created by a benevolent God. Tolkien's faith and desire to explore this problem has resulted in the intricate narrative that at times appears ambiguous yet represents the complexity of the question through a light storytelling approach [34, pp. 120–131].

The work has prominent '*epic*' ambience, achieved through a combination of elements such as heroic characters, large settings, and grand battles. The narrative includes references to past events what adds depth to the story and provides it with a legendary aura. The heroes meet a variety of sentient races, including humans, elves and dwarves as well as creatures like orcs and huge spiders that pose a threat and have to be defeated in a battle or in a clever way. They also make use of powerful artifacts such as named swords, wizards' staffs, magical rings, and etc [28, pp. 24-25].

As evident, Tolkien's literary works are rich in world-building elements. He invested significant effort into making his fictional reality highly convincing. This conscientious attention is seen in various details, including maps, extensive family trees, a developed mythology and religion, heraldry, poetry, and as described by Shippey, an impression of depth. In particular, this sense of depth contributes to, "a coherent, consistent, deeply fascinating world about which [Tolkien] had no time [then] to speak" in reference to Middle-earth [33, pp. 259-261].

As a dedicated philologist with extensive knowledge in linguistics and a strong creative drive, Tolkien paid significant attention to naming. He took great care to ensure that his names were meaningful, often deriving them from existing languages or resurrecting long-forgotten words. Moreover, Tolkien went beyond mere naming, but to creation of entire artificial languages to shape his world. This aspect holds particular significance, as it served as the foundation for the entire Universe of Middle-Earth. In one of his letters, Tolkien himself admitted that "the invention of languages is the foundation. The 'stones' were made rather to provide a world for the languages than the reverse. To me a name comes first and the story follows" [12].

Tolkien's linguistic efforts led to the creation of a vast array of new words specifically tailored for his fictional world, often referred to as Tolkienisms. These includes words originating from his artificial languages or reflecting the distinctive style of high fantasy literature associated with Tolkien [45]. While some of these Tolkienisms have transcended into common usage in our, Primary, world, others remain exclusive to the reality of Middle-Earth universe, some of them serving as unique linguistic phenomenon known as occasionalisms.

## 1.2. Occasionalisms as a linguistic phenomenon

The creation of new words is a continual process that reflects the dynamic nature of language as a living organism. Despite the constant emergence of new vocabulary, every language possesses its own lexical gaps — areas where necessary words are lacking to describe specific situations or concepts. These gaps must be addressed through the introduction of new terms. These new words are coined based on the speaker's background and knowledge. English, as one of the world's most widely spoken languages and the native tongue of countless individuals, must accommodate the regional and cultural diversity of its speakers what can be tracked in the constant creation of new words [27, pp. 145-147].

However, it is worth noting, as Paterson acknowledges, that not all newly coined words are destined to last [27, p. 145]. Language is adaptive and constantly changing, with some words fading and others becoming an essential part of the vocabulary. Certain new words in English seem to have no long-term prospects at all, yet somehow are still in use 50 years later; others seem to be perfect descriptions of something that very much needs describing, but may fade very rapidly.

The umbrella term for newly created words is '*coinage*.' However, within this category exists a distinction between **neologisms** and **nonce-words** (or **occasionalisms**) as outlined by David Crystal [15, p. 132]. A nonce word is typically coined for a specific occasion and is not intended to become an active part of the language. In contrast, neologisms are new words or expressions that gain widespread usage and become integrated as regular components of the lexicon.

The process of nonce-formation is particularly prevalent in literature, especially in genres like fantasy, where the need for unique lexical elements is high. By crafting new words, writers can contribute to the distinctiveness and depth of their fictional worlds as well as establish their individual authorial style.

### 1.2.1. Definition and main features of nonce words

To comprehend the concept of nonce words, or occasionalisms, it is important to delve into their etymology. Derived from the Latin word '*occasionem*,' meaning '*appropriate time*,' these terms denote words created for specific, often temporary,

purposes and circumstances [42]. Although occasionalisms serve various functions, they are most commonly utilized in comedic contexts, poetry, children's literature, linguistic analysis, psychological studies, and medical terminology. These words can emerge accidentally and are influenced by multiple factors. For instance, speakers may be unable to recall a precise word and opt for an alternative approximation (as in *linguistified*, heard from a student who felt he was getting nowhere with linguistics) [15, p. 329].

The concept of nonce words is generally defined in a similar manner across various research sources. David Crystal describes nonce words as “a nonce word (from the 16<sup>th</sup>-century phrase for the nonce, meaning ‘for the once’) is a lexeme created for temporary use, to solve an immediate problem of communication” [16, p. 132]. Laurie Bauer also aligns with this, defining nonce words as terms created spontaneously to fill a linguistic gap [9, p. 78]. This definition is similar to his earlier work, where he characterized nonce formations as “a new complex word coined on the spur of the moment” [8, p. 42].

It is necessary to note that the definitions provided may not perfectly fit occasionalisms in literature, where such nonce words can be frequently used within the text and be an important part of the narrative. However, these newly coined words typically remain confined to their fictional settings and often lack functionality beyond their native universe or relevant discourse, particularly if the reader lacks sufficient context or familiarity with the fictional world.

There is ongoing debate regarding the distinctions between neologisms and occasionalisms as separate linguistic phenomena. Nevertheless, most scholars acknowledge that nonce words are linked to neologisms and can serve as a starting point for their development. David Crystal, for example, notes that while certain nonce words may initially hold meaning or gradually acquire a fixed meaning through usage and context, they no longer qualify as nonce words once they transition into neologisms or established elements of the language [15, p. 329]. At the same time, Bauer believes that while some authorities consider nonces to be ephemeral by definition, others do not distinguish them from neologisms: a neologism is a newly coined word. There is a

tradition of restricting the term ‘neologism’ to a number of specific subsets of newly coined words: (i) where the word is coined by an experimenter to test reactions in a psychological or psycholinguistic experiment; (ii) where the newly coined word enters the general vocabulary of the language. Type (ii) is then contrasted with nonce word [9, p. 77].

Scholars employ term ‘*nonce words*’ to refer to a range of more particular notions, which can occasionally overlap. Among these terms are **nonsense** words, **pseudowords**, **stunt** words, and **ghost** words, though there are certainly others beyond these.

Moore and Stenning discuss the concept of nonsense words, referring to words that lack inherent meaning but are valuable precisely for their lack of meaning [26, pp. 387-390]. A similar concept is presented by Natalie Wilson Rathvon, who refers to these words as pseudowords. There are at least three types of nonsense words that can occur in English, according to her. The first type is characterized by sharing both orthography and phonology at the rime level with real English words. Examples of this type of nonsense word include *dake* and *murn* that can be decoded using rime units from real word neighbours (*cake*, *turn*) or by using knowledge of grapheme-phoneme correspondences. The second category of nonsense words are words such as *daik* and *mirn*, which are decodable using knowledge of grapheme-phoneme correspondences, but have no orthographic pattern similar to all English words. Last but not least, it is possible to distinguish nonsense words that, at the level of the rime, have neither orthography nor phonology in common with real English words. Examples are nonsense words like *faish* and *zoip*, which, despite being decodable through the use of grapheme-phoneme correspondences, are unfamiliar both from a phonological standpoint and from traditional orthography [31, pp. 67-68].

A ‘*stunt*’ word refers to an unofficial term crafted and used to attract attention or evoke a specific effect, akin to the way a stuntman or conjurer performs [44]. Additionally, ‘*ghost*’ words are another term, typically used in the context of linguistic errors or misconceptions. In 1886, Professor Walter William Skeat introduced this term in the context of discussing erroneous words that had found their way into dictionaries

due to printing errors, misinterpretations, or imaginative but incorrect definitions by editors. Skeat illustrated this with the word ‘*kimes*,’ which was a misprint for ‘*knives*’ [29, pp. 343-374]. Later, Henry Wheatley pointed out additional misprint in the Walter Scotts’ work, namely a ‘*morse*,’ which was a misprint for ‘*nurse*’ in a passage from one of novels [39, pp. 4-5]. These ghost words had no real meaning and were eventually corrected.

Occasionalisms have gathered significant attention from Ukrainian scholars, with Vlasenko highlighting them as a prominent feature within specific literary genres like fantasy [2, p. 151]. The consensus among researchers is that nonce words serve as the first stage to neologisms, as proven by Kravtsova. Kravtsova further categorizes occasionalisms into two groups: (1) those with a new lexical form, which can be considered lexical coinages; and (2) those with a new meaning that involves a specific semantic shift or change from an already-existing word [4, p. 63].

To summarize everything mentioned above, nonce words, or occasionalisms, are lexical entities crafted spontaneously to address immediate communication necessities. By introducing new lexical forms or changing semantic meanings, these words illustrate a critical stage in the lifecycle of neologisms and demonstrate the dynamic nature of language change. Their importance in language development is further shown by the way they promote linguistic inventiveness and bridge lexical gaps.

### 1.2.2. Word-Building Process

Firstly, it is crucial to define the concept of a **Naming Unit**. This term, introduced by Mathesius [23, p. 17] and endorsed by Štekauer [36, pp. 337-352], serves as a conventional symbol for representing extralinguistic objects. They classify Naming Units into three distinct types:

1. **simple and complex lexemes**: bug, cruise, missile;
2. **expressions** (noun phrases, collocations, definite descriptions): friendly fire, Gulf War II;
3. **proper names**: George W. Bush, Alzheimer.

Different types of naming units serve various functions in encoding or decoding information related to speech acts. However, as naming units undergo lexicalization,

they can experience changes in both form and content. These changes may result in a loss of transparency or motivation, where the original components or derivations from other words or languages become less apparent. Over time, this familiarity with the naming unit grows among members of a speech community, whether large or small.

The notion of **norm**, as outlined by Coseriu [14, p. 11], stands as the third unit for **langue** and **parole**. It concerns the implementation of specific sounds within a language and finds application in lexicology and word-formation. The norm explains various aspects such as word-formation patterns, lexical gaps, and disambiguation processes.

Motivation in linguistics traces back to Saussure, who argue that linguistic signs are not entirely arbitrary but can be influenced by the signifié, the signifiant, or both in tandem. Stephen Ullmann [38, pp. 81-93] further expands on this idea, introducing a following classification:

- 1) **phonetic** motivation (onomatopoeia): squeak, dither, sloppy;
- 2) **morphological** and **semantic** motivation: preacher, penholder, butterfly, hood (of a car), cooked in jackets (potatoes);
- 3) **mixed** motivation: blue-bell, redbreast

An important aspect to consider is the path of a newly coined word within a language's lexicon. It is evident that it undergoes a lengthy and complex integration process into the lexicon. Some words may not survive this and are lost along the way, while others successfully transition into becoming neologisms, firmly establishing themselves within the language. A German linguist Leonhard Lipka outlines two fundamental processes to the integration of new words: **Lexicalization** and **Institutionalization**. These processes enclose the formal and semantic changes that newly minted words undergo as they become part of the lexicon. The motivation behind these words is often diverse, arising from productive morphological or semantic processes, or through adoption from other languages.

### a. **Lexicalization and Institutionalization**

Lexicalization, as conceptualized by Lipka, is “the process by which complex lexemes tend to become a single unit with a specific content, through frequent use. In this process, they lose their nature as a syntagma, or combination [of smaller units], to a greater or lesser extent” [20, p. 7]. Over time, lexicalized words lose their original composition and may undergo phonological and semantic changes, finally solidifying into a single word form. This historical process of lexicalization encompasses the loss of motivation, resulting in abnormalities within the lexicon. The complexity and irregularity of lexicalized words can only be fully understood through historical analysis [20, pp. 1-2].

On the other hand, institutionalized words are those that have become integrated into the linguistic norm of a specific speech community. These words possess a certain degree of familiarity among community members, which is essential for their institutionalization [21, p. 8]. This process is closely linked to the **name-worthy categories**, as described by Downing, concepts deemed as such require designated names [17, pp. 810-842]. For instance, terms like ‘*snowball*’ hold significance in societies where snow and this concept are familiar and relevant, while they may not have the same importance in societies where snow is uncommon or non-existent. This highlights the contextual and cultural factors that contribute to the institutionalization of words within linguistic communities.

To sum it up, the concepts of lexicalization and institutionalization are pivotal in understanding the lifecycle of words within a language. Lexicalization involves the transformation of complex lexemes into cohesive units through usage, while institutionalization reflects the societal acceptance and familiarity of words within a speech community. Together, these processes illustrate the fluid and changing state of the language, demonstrating how words evolve from novel creations to established elements of communication, enriching the linguistic terrain in the process.

## b. Prevalent patters of word-formation

New vocabulary is being constantly integrated into the language, prompting scholars to identify several common approaches to word formation. According to Winthrop Francis in Clark et al., “word-formation is not a haphazard procedure but one which is for the most part patterned” [13, p. 260]. He highlights borrowing as a highly productive method for generating new terms in English. Similarly, Henry Bradley acknowledges that this practice has persisted for over 1500 years [7, p. 84]. While borrowing remains a prevalent means of word creation, researchers acknowledge the existence of various alternative strategies for expanding the vocabulary of the language.

Bradley outlines three primary methods of word formation, namely **composition**, **derivation**, and **root-creation** [7, pp. 84-104]. **Composition**, or **compounding** primarily involves combining two or more simple words to convey a meaning that could otherwise be expressed by a longer phrase. The principles governing word-compounding in English are inherited from the Indo-Germanic language, though not all languages utilize compound words in the same manner. Despite their efficiency in condensing meaning, compound words may pose challenges when their literal interpretation diverges from intended usage. Phonetic and semantic shifts often occur to facilitate smoother integration into everyday language, exemplified by historical transformations. Over time, English speakers have tended to favour alternative word forms over complex compounds, resulting in the gradual replacement of many compounds. Additionally, Francis considers Compounding as a subset of **Derivation**, underscoring its significance within the broader framework of word formation [13, pp. 261-263].

When discussing **derivation**, Francis emphasizes that this process of word creation, regardless of its origin, often serves as the core for generating a cluster of derivatives. This involves utilizing an existing word, a bound morpheme, or a morphemic structure as a stem to which affixes are added. Bradley describes derivation as “the making of a new word out of the old one” [7, p. 97]. He further notes that English has significantly benefited from adopting linguistic elements from other

languages, particularly in terms of suffixes and prefixes used for word creation. This adoption of foreign linguistic features has not been random; instead, it has occurred because these borrowed components provided English with the means to express necessary meanings more precisely or concisely than its native resources allowed. From this perspective, Bradley identifies two additional patterns of word creation: **back-formation** and **shortening**.

Numerous English words may give the false impression of containing a familiar derivative suffix, leading to the mistaken belief that they originate from a primary word. This misunderstanding often results in the unintended creation of a new word by removing what is assumed to be its suffix or by substituting it with a different suffix, leading to creating a new word via **back-formation**. Francis distinguishes back-formation as a distinct process from derivation and compounding, describing it as “creating a shorter word from a longer one” [13, p. 264]. **Shortening**, also known as **clipping**, is seen similarly from his perspective. It can range in degree from shortening a word to one syllable to simply abbreviating it. Both scholars agree that this type of word-formation is more prevalent in informal, primarily spoken language, with Bradley regarding it as somewhat even vulgar [7, p. 99].

And finally, what Bradley refers to as ‘**root-creation**,’ Francis labels as **coinage** and deems it the least significant and most uncommon method of word formation [13, pp. 270-271]. Some words in the language lack a discernible origin altogether. They do not trace back to ancient times nor stem from existing words. Such words are often challenging to remember as they lack familiar elements that aid in memory retention. Francis notes that these words are frequently monosyllabic, as the speaker may struggle to conceive something elaborate during the moment of word creation. Bradley suggests that the creation of such words hinges on the speaker’s emotional state at the time of speech: “we often feel that a word has a peculiar natural fitness for expressing its meaning, though it is not always possible to tell why we have this feeling, and the reasons, when we can trace them, are different in different cases. Sometimes the notion of natural fitness is an illusion, due to the fact that the word obscurely reminds us of

the sound of several other words which happen to have meanings somewhat similar to that which it expresses” [7, p. 103].

In this study, we also want to mention several additional word-formation patterns identified by Francis, namely **functional shift**, **proper names**, **imitation**, and **blending**. **Functional shift**, as the name suggests, involves the transformation of a word from one part of speech to another. This phenomenon was particularly prevalent during the transition from Old English to Middle English, coinciding with the disappearance of many old inflections. Francis regards this type of nonce-formation as highly significant, highlighting its substantial impact on the evolution of the English language’s vocabulary. He acknowledges it as an “important concomitant of the historical change of English from a synthetic to an analytical language” [13, p. 264].

**Proper Names** constitute one more significant aspect of Francis’ classification. The act of assigning individual names to people, locations, geographical landmarks, deities, and occasionally animals is a practice observed across human cultures, seemingly as ancient as the development of language itself [13, p. 266]. Francis notes that certain proper names, such as *Taylor*, *Smith*, *Clark*, and *Wright*, are derived from common nouns denoting occupations. Others, like *Brown*, *Strong*, and *Wild*, originate from adjectives that may have once described the individual bearing the name. Place names similarly often reveal their origins from common nouns, as exemplified by *Northfield*, *Portsmouth*, and *Fairmount*. Furthermore, Francis observes that there are instances where the meaning of a proper name becomes generalized to refer to a product or activity associated with the named entity. For instance, the name Caesar, derived from the Latin word *caedo* meaning ‘to cut.’ Initially describing Julius Caesar, who was reportedly born via a surgical procedure, the term *Caesarian Section* continues to refer to the operation to this day [13, pp. 266-268].

Francis also discusses the phenomenon of **Imitation** in word formation. He highlights that a limited set of words in English are created by attempting to mimic natural sounds, such as “*meow*,” “*baa*,” “*moo*,” and other onomatopoeic words representing the sounds made by cats, sheep, and cows. However, Francis notes that these imitative words are not exact replicas of the sounds, as they are pronounced using

the phonetic characteristics of the English language's sound system. Therefore, speakers of other languages have their own unique ways of imitating these sounds in their respective words [13, p. 268].

**Blending**, as highlighted by Francis, is the last significant method of word creation [13, p. 269]. It involves combining elements of clipping and compounding to form new words by merging fragments of existing words into novel combinations. Francis clarifies that blending differs from derivation, even though it may appear similar at first glance. In the blending process, the elements being combined are not initially morphemes, although they may acquire morphemic status as a result of the blending process.

Ukrainian scholar Aleksandruk Iryna rightfully concluded that various cognitive mechanisms are involved in the creation of neologisms and occasionalisms in the fantasy genre, among which **analogy** and **association** play a crucial role. The main linguistic ways of forming neologisms in the genre of fantasy are **borrowing** from different world languages, and **semantic derivation** [1, p. 473].

## Summary

Based on the aforementioned information, we can conclude that the high fantasy genre is characterized by its depiction of Secondary Worlds, the exploration of fundamental strictly binary conflicts like “good versus evil,” and the examination of moral values through challenging quests faced by protagonists. This genre incorporates elements such as epic adventures, mythical beings, and fantastical realms, providing authors with an opportunity to craft captivating narratives that transport readers to alternative worlds. Through these stories, readers implicitly engage with timeless conflicts mirrored from our Primary World, enriching their reading experience and offering deeper insights into human nature.

One crucial aspect of high fantasy literature is the creation of neologisms, particularly nonce-words. These newly coined words serve to explain and contextualize the imaginary worlds presented in the works of this genre. The umbrella term for newly created words is ‘*coinage*.’ While some of them are intended for temporary use (occasionalisms, or nonce-words), others become permanent parts of the lexicon (neologisms). In order to distinguish them, the scholars have noted that nonce-words are distinguished by their temporary nature, being coined for specific occasions and not intended to become permanent part of the vocabulary. Neologisms, on the other hand, undergo a process of acceptance and usage by ordinary people, eventually becoming regular components of the language.

The process of nonce-formation is integral to world-building in fantasy literature. Authors carefully incorporate new lexical elements to enhance the structure and immersive quality of their stories. These newly coined words contribute to the distinctiveness and depth of fictional worlds and enable creators to establish their unique authorial styles and create memorable reading experiences for their audience.

The concepts of lexicalization and institutionalization are key to understanding the lifecycle of words within a language. Lexicalization involves the gradual transformation of complex lexemes into cohesive units through repeated usage. Institutionalization, in its turn, refers to the societal acceptance and familiarity of words within specific speech communities. These processes illustrate the dynamic nature of

language and show how words evolve from unfamiliar creations to established components of communication.

In general, word formation principles are divided to various methods. The most wide-spread and ancient one is borrowing from other languages that interact with the speaker's ones. Other, not less important, ways of word formation include composition (or compounding), derivation, and root-creation. Composition involves combining simple words to convey complex meanings concisely, while derivation creates new words using existing ones as stems with affixes. Root-creation, also known as coinage, involves inventing entirely new words without identifiable origins. Majority of scholars also distinguish some more word-formation patterns. Firstly, functional shift stands for words changing their parts of speech without being altered in the form. Secondly, proper names serve as a mean to use common nouns as common ones. Thirdly, imitation involves creating words that mimic natural sounds. Last but not least, blending combines elements of clipping and compounding to form novel combinations. These principles reflect the dynamic nature of language evolution, influenced by cognitive mechanisms like analogy and association.

Tolkien's creation of Tolkienisms for Middle-Earth perfectly illustrates how word formation is important to high fantasy literature. These specially crafted words, like '*hobbit*' or '*orc*,' combine creativity with cultural details, making the fictional world richer. Some words, like '*hobbit*,' have even become part of our everyday language, showing the strong influence of Tolkien's inventive language. These techniques not only make the story more engaging but also leave a lasting mark on both literature and language studies.

The way Tolkien coined new words reflects how languages constantly evolve. This shows how making up lexical units, whether for a single use or with a purpose to become more widely used, adds richness to the vocabulary and helps tell stories. Tolkienisms are a great example of how word creation can make fictional worlds deeper and more believable.

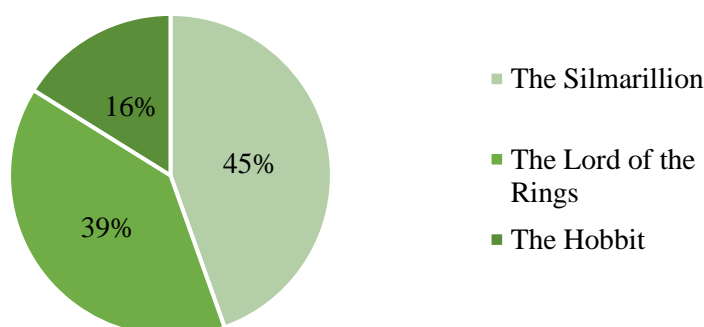
## II. ANALYSIS OF OCCASIONALISMS IN J. R. R. TOLKIEN’S WORKS (BASED ON “THE LORD OF THE RINGS”, “THE HOBBIT”, AND “THE SILMARILLION”)

### 2.1. The pool of occasionalisms in Tolkien’s works

Before delving into specific findings, it is crucial to present a comprehensive overview of the identified occasionalisms and their formation methods. This work focuses on three most popular works from Tolkien’s Middle-Earth Universe: “*The Lord of the Rings*,” “*The Hobbit*,” and “*The Silmarillion*.” As mentioned in the first part of the paper, J.R.R. Tolkien devoted considerable attention to constructing the vocabulary for his fictional realms. His carefully world-building resulted in a great number of new words wholly unique to his reality.

Contrary to the general tendency, “*The Lord of the Rings*” as the longest book in the series does not contain a significantly higher number of nonce words compared to “*The Silmarillion*,” which is comparatively shorter in length. “*The Silmarillion*” focuses more on Tolkien’s mythological lore, introducing numerous new concepts, locations, and characters. This contributes to the higher occurrence of nonce words, specifically 323, although the difference with “*The Lord of the Rings*,” which features 285 nonce words, is minimal. In contrast, “*The Hobbit*,” initially created as a simple adventure tale for children, showcases the lowest number of nonce words among our analysed texts, totalling 117 unique coinages. Graphic 2.1 below presents the distribution of occasionalisms across the selected works, expressed as a percentage of each book’s total contribution to the overall count.

Graphic 2.1. **Distribution of Occasionalisms Across Selected Works.**



When examining the prevalent patterns of word formation within Tolkien's literary works, it becomes apparent that a majority of his neologisms were derived through **root-creation**, amounting to a total of 425 instances or a proportion of 58.62%. **Compounding** is as well a significant method for the formation of new Tolkienisms, with a notable count of 124 instances or 17.10%. **Borrowing** ranks as the third most common word-formation pattern, comprising a total of 73 words, or 10.07%. **Derivation** is documented at 46 instances (6.34%), while **functional shift** is observed in 22 occurrences (3.03%). **Proper names** as a type of word-creation is represented by 17 examples (2.34%), followed by **shortening** with 13 instances (1.79%). Lastly, **imitation** is identified with 5 occurrences (0.69%). It is notable that **back-formation** and **blending** processes have no occurrences. This information is summarized in Table 2.1 below.

Table 2.1. **Distribution of Word-Formation Patterns in Tolkien's Works.**

№	Word-formation process	Number	Percentage
1.	Borrowing	73	10,07%
2.	Compounding	124	17,10%
3.	Derivation	46	6,34%
4.	Coinage	425	58,62%
5.	Back-formation	0	0,00%
6.	Shortening	13	1,79%
7.	Functional shift	22	3,03%
8.	Proper names	17	2,34%
9.	Imitation	5	0,69%
10.	Blending	0	0,00%
Total		725	100%

Last but not least, it is imperative to summarize the language functions of the newly-coined words in the analysed texts. The analysis demonstrates a prevalent utilization of **referential** language, comprising 647 instances, used to convey knowledge about the world, facts, and general information. **Emotive** language is

observed in 43 occurrences, serving to express emotions, and feelings. Additionally, **poetic** language is identified 35 times, for poetry and wordplay. The instances of using coinages for conative, phatic, or metalingual functions were not met. For a comprehensive overview, the summarized data is presented in Table 2.2 below.

Table 2.2. **Language Functions of Analysed Words.**

No	Function	Number	Percentage
1.	Referential	647	89,24%
2.	Emotive	43	5,93%
3.	Poetic	35	4,83%
4.	Conative	0	0,00%
5.	Phatic	0	0,00%
6.	Metalingual	0	0,00%
Total		725	100%

### 2.1.1. Semantic groups

First and foremost, an examination of J.R.R. Tolkien's nonce-words reveals that a predominant category within his lexicon are **nouns**. These words are essential to Tolkien's rich and detailed world, full with diverse concepts, histories, cultures, and races that need distinct nomenclature. The number of Nouns reaches more than half among those analysed, precisely 685 words, or 94,48%. These nouns can represent both abstract and concrete objects, such as character names (especially last names), toponyms, languages and words derivative from them, time-related terms, mythical creatures, and etc. This diverse vocabulary helps make Tolkien's world, especially evident in "*The Silmarillion*," rich with layers of meaning and complexity.

The first category of nouns we would like to describe is Common nouns. By definition, this refers to nonspecific people, places, or things. Within the analysed data, there are 232 such instances out of a total of 685 nouns identified. These nouns are mostly employed to describe various creatures, objects within fictional universe, as

well as time periods and their reckoning among different species mentioned during the progression of the story.

### a. Creatures

As previously mentioned, the Middle-Earth universe is full of diverse sentient races, each with its own distinct name and subdivisions. One of the most iconic elements from the narrative is the **Hobbits**, denoting a race of diminutive beings resembling humans but shorter even than dwarves. Hobbits further categorize themselves into three types based on their physical characteristics and habitats: the **Harfoots**, **Stoors**, and **Fallohides**: “*Before the crossing of the mountains the Hobbits had already become divided into three somewhat different breeds: Harfoots, Stoors, and Fallohides. The Harfoots were browner of skin, smaller, and shorter, and they were beardless and bootless; their hands and feet were neat and nimble; and they preferred highlands and hillsides. The Stoors were broader, heavier in build; their feet and hands were larger; and they preferred flat lands and riversides. The Fallohides were fairer of skin and also of hair, and they were taller and slimmer than the others; they were lovers of trees and of woodlands*” [48, Prologue, “Concerning Hobbits” p. 3].

**Periannath** and **Halflings** are other names given to this race by elves and people: “*Hobbit was the name usually applied by the Shire-folk to all their kind. Men called them Halflings and the Elves Periannat.*” [48, Appendix F, “Of Hobbits” p. 1130].

Another example can be **Galadhrim** — one of the elf’s races, also called **Tree-people** for their habit of living in the forest and building their houses on the trees: “*It is told that she had a house built in the branches of a tree that grew near the falls; for that was the custom of the Elves of Lórien, to dwell in the trees, and maybe it is so still. Therefore they were called the Galadhrim, the Tree-people*” [48, Book II, Chapter VI, “Lothlórien”, p. 341].

“*The Silmarillion*” contains a substantial number of names, particularly evident in one of the races of people: “*The Atani they were named by the Eldar, the Second People; but they called them also Hildor, the Followers, and many other names:*

*Apanónar, the After-born, Engwar, the Sickly, and Fírimar, the Mortals...*” [49, “Of Men”, p. 125]

### b. Items

The Universe of Middle-Earth has number of different items, not typical to our Primary world, that enriches the world-building. For instance, in ‘*The Hobbit*’ we are introduced to the word **mithril** that is a name for valuable metal, stronger than even steel. It can be found only in the dwarf’s mine named Moria: “*With that he put on Bilbo a small coat of mail, wrought for some young elf-prince long ago. It was of silver-steel, which the elves call mithril, and with it went a belt of pearls and crystals.*” [47, Chapter XIII, “Not at Home”, p. 197]. This word can also be later met in “The Lord of the Rings”.

One more notable example is **Pipe-weed**. This term refers to a type of tobacco that hobbits greatly enjoy, elevating it into an art form within their culture: “*There is another astonishing thing about Hobbits of old that must be mentioned, an astonishing habit: they imbibed or inhaled, through pipes of clay or wood, the smoke of the burning leaves of a herb, which they called pipe-weed*” [48, Prologue, “Concerning Pipe-weed”, p. 8].

The third example worth noting is the Elvish term for bread, known as **lembas** or **waybread**. This unique bread is described as having the remarkable ability to sustain a person’s energy for an entire day with just one bite. Lembas is introduced as a contrast to **cram**, which is a type of human bread: “*I thought it was only a kind of cram, such as the Dale-men make for journeys in the wild,*’ said the Dwarf. ‘*So it is,*’ they answered. ‘*But we call it lembas or waybread, and it is more strengthening than any food made by Men, and it is more pleasant than cram, by all accounts*” [48, Book II, Chapter VII, “Farewell to Lórien”, p. 369].

### c. Titles

Titles hold significant importance in the hierarchy of the Middle-Earth universe, including not only royal, but also civil titles. For instance, hobbits have several titles for their authorities, despite their peaceful and anarchic nature that strives to prioritize their own lives, meals, and families over politics. Among these titles is **Thain**, a

substitute for a king, albeit more of an archaic term.: “...and then the Hobbits took the land for their own, and they chose from their own chiefs a **Thain** to hold the authority of the king that was gone” [48, Prologue, “Concerning Hobbits” p. 5].

Additionally, hobbits utilize the term **Shirriff**, which functions as an equivalent to our modern-day sheriff. “But the offices of Postmaster and First **Shirriff** were attached to the mayoralty, so that he managed both the Messenger Service and the Watch” [48, Prologue, “Concerning Hobbits” p. 10].

The Silmarillion also introduces us to a variety of different titles. For example, **Kementári**, meaning the Queen of Earth: “**Kementári**, Queen of the Earth, she is surnamed in the Eldarin tongue” [49, “Valaquenta”, p. 32].

Or **Fëanturi**, masters of spirits: “The **Fëanturi**, masters of spirits, are brethren, and they are called most often Mandos and Lórien.” [49, “Valaquenta”, p. 32]

#### d. Timeline

To support and frame the story, Tolkien divided it into different time periods, each with its own historical events. This timeline system is relevant to both common and proper nouns, as the narrative includes names not only for specific periods but also for more general concepts such as years and days. In the Appendices to “The Lord of the Rings,” Tolkien provides an extensive description of various calendars used in his setting.

For example, Tolkien vividly described the timeline system of the Eldar (name for Elves, given by one of the gods) in Quenya, one of their languages. They had six seasons: **tuilë** (spring), **lairë** (summer), **yávië** (autumn), **quellë** (fading), **hrívë** (winter), and **coirë** (stirring). In Sindarin, another variation of the Elvish language, the seasons were called **ethuil** (spring), **laer** (summer), **iavas** (autumn), **firith** (fading), **rhîw** (winter), and **echuir** (stirring), with “**firith**” sometimes being referred to as “**lasse-lanta**” or “**narbeleth**”.

The race of people mostly uses the calendar of the Men of Númenor. They refer to a year as a ‘**loa**’ and divide it into twelve months, or ‘**astars**’. Additionally, there are three days in each year that do not belong to any astar and are not considered special days. These are **yestarë**, the first day of the year; **loëndë**, the middle day (183<sup>rd</sup>); and

**mettarë**, the last day. In every fourth year, except the last of a century (**haranyë**), two ‘**enderi**’ or ‘middle-days’ replace **loëndë**” [48, Appendix D, “The Calendars” pp. 1107-1112].

The most extensive category of nouns, and nonce-words overall, in the analysed material is **Proper nouns**. Proper nouns are specifically designated to refer to particular people, places, or things, giving them distinct names. There are 410 instances of the usage of **Proper nouns** within the analysed material, including characters’ names and surnames, toponyms, specific item names, and other designations.

#### a. Names

Tolkien’s vast universe is populated with a large number of distinct individuals, each bearing their own unique names. Furthermore, given the expansive history depicted in ‘*The Silmarillion*’, an abundance of character names enriches the text. Among the most recognizable names are **Bilbo** (a key figure in *The Hobbit*), **Frodo** (a central character in *The Lord of the Rings*), **Legolas**, **Aragorn**, **Gimli**, and **Gandalf**. Additionally, this category contains numerous other examples, such as: **Glóin**, **Glorfindel**, **Erestor**, **Galdor**, **Círdan**, **Elrond**, **Thranduil**, **Thorin**, **Aerin**, **Celeborn**, **Caranthir**, **Deldúwath**, **Dorlas**, **Azog**, and many more: “*He then pointed out and named those whom Frodo had not met before. There was a younger dwarf at Glóin’s side: his son Gimli. Beside Glorfindel there were several other counsellors of Elrond’s household, of whom Erestor was the chief; and with him was Galdor, an Elf from the Grey Havens who had come on an errand from Círdan the Shipwright. There was also a strange Elf clad in green and brown, Legolas, a messenger from his father, Thranduil, the King of the Elves of Northern Mirkwood*” [48, Book I, Chapter II, “The Council of Elrond”, p. 239].

Here It Is also necessary to add family names. Almost each of the character has own distinct surname alongside the name. For example, **Baggins**, **Sackville-Bagginses**, **Greenleaf**, **Took**, **Oakenshield**, etc: “*As I was saying, the mother of this hobbit—of Bilbo Baggins, that is—was the famous Belladonna Took, one of the three remarkable daughters of the Old Took, head of the hobbits who lived across The Water...*” [47, Chapter I, “An Unexpected Party”, p. 5]. Also, the following example is

worth noting: “*This last belonged to Thorin, an enormously important dwarf, in fact no other than the great Thorin **Oakenshield** himself*” [47, Chapter I, “An Unexpected Party”, p. 11].

A wide array of Items and magical artifacts have own proper names. This includes swords, knives, Rings, and various other belongings. For example, **Orcrist** is the name bestowed upon a sword used to vanquish Goblins, known alternately by them as **Goblin-cleaver** or **Biter**: “*They had called it **Orcrist**, **Goblin-cleaver**, but the goblins called it simply **Biter***” [47, Chapter IV, “Over Hill and Under Hill”, p. 56].

Another notable sword in this collection is **Glamdring**, alternatively known as **Foe-Hammer** or **Beater**: “*This sword’s name was **Glamdring the Foe-hammer**, if you remember. The goblins just called it **Beater**, and hated it worse than **Biter** if possible*” [47, Chapter IV, “Over Hill and Under Hill”, p. 58].

“*The Lord of the Rings*” focuses on the titular Rings, a set of 20 initially crafted and later known as **the Rings of Power**. Nine of these rings, considered the least powerful, were gifted to men. Unfortunately, their inability to control the rings’ power led them to become **Nazgûls**, also known as **Ringwraiths** (one more example of common nouns, referring to those cursed by the Rings). Seven rings were bestowed upon Dwarves, while the three most powerful ones were given to the Elves, immortal, wisest, and fairest of all beings. The final ring, **The One Ring**, was created by Sauron and initially belonged to him, designed to control the other Rings of Power.

Among the Elven Rings, also called **The Three**, are **Narya** (the Ring of Fire), **Nenya** (the Ring of Adamant), and **Vilya** (the Ring of Air). While Narya and Nenya are mentioned in “*The Lord of the Rings*,” Vilya is only referenced. More detailed information about these rings, readers can find in “*The Silmarillion*”: “*Now these were the **Three** that had last been made, and they possessed the greatest powers. **Narya**, **Nenya**, and **Vilya**, they were named, the Rings of Fire, and of Water, and of Air, set with ruby and adamant and sapphire...*” [49, “Of the Rings of Power and the Third Age”, p. 32].

## b. Nicknames

A related category to the previously mentioned is nicknames. While not as commonly encountered, they nonetheless hold significant narrative weight. There are a total of 46 instances of nicknames throughout Tolkien's works. For instance, Gandalf bestows nicknames upon Frodo and Bilbo, referring to them as **Ring-bearer** and **Ring-finder**, respectively: "*Well, there are many reasons why they should,*' said Gandalf, smiling. *'I am one good reason. The Ring is another: you are the **Ring-bearer**. And you are the heir of Bilbo, the **Ring-finder**'* [48, Book I, Chapter II, "Many Meetings", p. 225]

They cannot be categorized as common nouns for that sole reason that these 'titles' belong solely to Bilbo and Frodo. The same can be said about coinage **Undómiel**, used as a title for Arwen, daughter of Elrond: "*So it was that Frodo saw her whom few mortals had yet seen; Arwen, daughter of Elrond [...]; and she was called **Undómiel**, for she was the Evenstar of her people*" [48, Book I, Chapter II, "Many Meetings", p. 227]

### c. Toponyms

Tolkien crafted names for places and natural features that are distinct from those found in our real world. These unique words include names for locations, rivers, and more, designed to create an atmosphere unlike anything in our reality. For instance, the term '**Middle-Earth**' refers to a specific part of the fictional world, which is part of the larger realm known as **Arda**. Arda encompasses not only Middle-Earth but also **Aman**, the blessed realm situated farther to the West: "*Therefore they departed from **Middle-earth** and went to the Land of **Aman**, the westernmost of all lands upon the borders of the world; for its west shores looked upon **the Outer Sea**, that is called by the Elves **Ekkaiä**, encircling the Kingdom of **Arda***" [49, "Of the Beginning of Days", p. 39].

The river **Anduin** is the largest river in Middle-Earth, a significant waterway that the hobbits must pass on their journey to **Mordor** — a land under the dominion of Dark Powers where the One Ring must be destroyed: "*Of **Númenor** he spoke, its glory and its fall, and the return of the Kings of Men to Middle-earth out of the deeps of **the Sea**, borne upon the wings of storm. Then Elendil the Tall and his mighty sons, Isildur and Anárion, became great lords; and **the North-realm** they made in **Arnor**, and **the***

*South-realm in Gondor above the mouths of Anduin. But Sauron of Mordor assailed them, and they made the Last Alliance of Elves and Men, and the hosts of Gil-galad and Elendil were mustered in Arnor*” [48, Book I, Chapter II, “The Council of Elrond”, p. 243]. This paragraph contains several more significant toponyms used to describe human’s realms: **Númenor**, **Arnor (the North-realm)**, **Gondor (the South-realm)**; bodies of water: **the Sea** (also referred to as **Ekkaia** and **the Outer Sea** as mentioned above) and **Anduin** respectively; and a realm that belonged to Sauron — **Mordor**.

Each region of the world and each species within the universe possesses its own distinct toponyms. For example, **Moria** is renowned as the greatest dwarvish mine: “*Your grandfather Thror was killed, you remember, in the mines of Moria by Azog the Goblin*” [47, Chapter I, “An Unexpected Party”, p. 28].

**The Shire** is the place of hobbits living: “*Their own records began only after the settlement of the Shire...*” [48, Prologue, “Concerning Hobbits” p. 3]

The elves, widespread throughout the whole land, have lots of names for their habitats. In addition to the forest of **Lórien** previously mentioned, another significant elvish location in the series is **Rivendell**, known as the valley of Elrond, and his home known as **The Last Homely House**: “*Hidden somewhere ahead of us is the fair valley of Rivendell where Elrond lives in the Last Homely House*” [47, Chapter III, “A Short Rest”, p. 39]

#### **d. Languages**

Languages are fundamentally essential to the narrative’s creation, as previously discussed in the paper. Tolkien, renowned for his linguistic expertise, devoted considerable effort to developing his own constructed languages, complete with lexicons and writing systems. One such language featured in the book is **Westron** or **Adûni**, also known as **Common Speech** or **Sôval Phârë**. This universal language serves as a mean of communication among all the species within Tolkien’s world, although it is primarily used by Men: “*And in those days also they forgot whatever languages they had used before, and spoke ever after the Common Speech, the Westron as it was named, that was current through all the lands of the kings from Arnor*

to Gondor, and about all the coasts of the Sea from Belfalas to Lune.” [48, Prologue, “Concerning Hobbits”, p. 4]

The elves, renowned for their diversity and Intellect, possess several languages collectively referred to as **Elvish** or **Eldarin languages**. These languages are further subdivided into **Quenya**, also known as the **High-Elven** tongue, and **Sindarin**, recognized as the **Grey-Elven**, more contemporary Elvish dialect: “*Of the Eldarin tongues two are found in this book: the High-elven or Quenya, and the Grey-elven or Sindarin*” [48, Appendix F, “The Languages and Peoples of the Third Age: of the Elves”, p. 1127].

All languages in Tolkien’s works are presented in their original form, using their unique alphabets. Furthermore, as Tolkien mentions at the beginning of “*The Lord of the Rings*,” the story itself is a translation of an ancient manuscript called “*The Red Book of Westmarch*”, originally written in Westron. The work includes names and terms from other languages, some of which are related to the original language of the work. Tolkien translates these terms into languages related to English respectively, such as Old English and Old Norse.

Despite this, the book includes passages written in their ‘*original*’ languages and scripts. Tolkien provided detailed guides to their spelling and writing in the Appendices to “*The Lord of the Rings*”, not only mentioning the rules, but also giving an insight to their history, related languages, nuances, and other important information connected to this. For instance, an example of Elvish script can be found inscribed on The One Ring, presented on Figure 2.1:



Figure 2.1. **Elvish language.**

The passage above is translated as follows: “*One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them.*” [48, Book I, Chapter II, “The Shadow of the Past”, p. 50].

**Daeron**, long-forgotten runic language of dwarves, also devised its own writing system, as illustrated in Figure 2.2. This script is seen on a large slab of white stone used as a tomb marker. The inscription reads ‘*BALIN SON OF FUNDIN LORD OF MORIA*,’ indicating that Balin, a member of Gimli’s family, has passed away. [48, Book II, Chapter IV, “A Journey in the Dark”, p. 320].



Figure 2.2. **Daeron runes.**

Returning to the alphabets, Tolkien explains that there are two primary types: the **Tengwar** or **Tîw**, translated as ‘*letters*,’ and the **Certar** or **Cirth**, translated as ‘*runes*.’ The Tengwar were designed for writing with a brush or pen, and their squared inscription forms were derived from their written forms. The Certar, on the other hand, were created for scratched or incised inscriptions. Furthermore, Tolkien provides the readers and those interested with an overview of these writing systems in the appendices, mentioning terms such as **Fëanorian letters**, **Angerthas Moria** (or the **Long Rune-rows of Moria**), **témar**, **tyeller**, **tehtar**, **telco**, **lúva**, **tincotéma**, **parmatéma** (the names of the writing systems), and many more. [48, Appendix E, “Writing and Spelling”, pp. 1118-1126].

#### e. **Timeline**

As mentioned previously, Tolkien strictly divided his story into distinct time periods, each with its own unique name. Since these books primarily focus on hobbits, the readers are introduced to their specific timeline, known as the **Shire-reckoning**: “Thus began the **Shire-reckoning**, for the year of the crossing of the Brandywine (as the Hobbits turned the name) became Year One of the Shire, and all later dates were reckoned from it.” [48, Prologue, “Of the Finding of the Ring”, p. 4].

The general division of history in Tolkien's Middle-earth spans several Ages: the **First Age**, the **Second Age**, the **Third Age**, and the **Fourth Age**. Unlike the Shire-reckoning used only by hobbits, this typology is used by all inhabitants of Middle-earth. Each Age finishes by significant events, such as great battles, or the departure of the elves to the Blessed Lands. While both "*The Hobbit*" and "*The Lord of the Rings*" focus primarily on the Third Age, mentioning previous eras only in passing, "*The Silmarillion*" delves into the First Age, also known as the **Elder Days** or the **Eldest Days**. Information about the other Ages is primarily found in Tolkien's letters and supplementary writings.

**Adjectives** form the second group of nonce-words encountered in the novels. Their overall count amounts to 40 words, representing 5,52 % of the total. An example of such a nonce-word is '**hobbitlike**,' denoting something characteristic of the style or nature of hobbits, such as an untrue excuse or story: "*That was, of course, absurd, but certainly there was still something not entirely **hobbitlike** about them, and once in a while members of the Took-clan would go and have adventures.*" [47, Chapter I, "An Unexpected Party", p. 4]

The word '**Tookish**' is connected to the previous example and is used to describe a member of Took family who possess their distinct qualities, among which untypical for the hobbits desire for adventures: "*Then something **Tookish** woke up inside him, and he wished to go and see the great mountains [...]*" [47, Chapter I, "An Unexpected Party", p. 18]

The adjective '**dwarvish**' is one of Tolkien's most known coinages. Unlike the term 'dwarfish' found in traditional folklore, Tolkien highlights that 'dwarvish' refers specifically to *his* Dwarven characters and their cultural features and peculiarities: "*Bilbo was horrified, now that he noticed them for the first time dangling in the shadows, to see a **dwarvish** foot sticking out of the bottoms of some of the bundles, or here and there the tip of a nose, or a bit of beard or of a hood*" [47, Chapter VIII, "Flies and Spiders", p. 128].

## 2.2. Word formation patterns

Previously, we have summed up the various word formation techniques employed by Tolkien in crafting the lexicon of Middle-Earth. A prevalent method identified was **root-creation**, frequently referred to as **coinage**. A total of 459 instances of this process were noted. These words include mostly Proper nouns, used to name characters, Ages, specific items, and other word-building elements. Nevertheless, a great number of common nouns is met as well, denoting races, objects, etc.

Additionally, it is important to mention that within the narrative, certain nonce-words were observed to possess cognates from fictional languages such as Elvish and Dwarvish. Given their purely imaginative nature, these words should be appropriately categorized as coinages. A notable example of this occurs in the Elves' naming of the crucial location of the story, namely Mount Doom — the place where Frodo has to destroy the ring — is labelled as '**Orodruin**': "*It should have been cast then into **Orodruin**'s fire nigh at hand where it was made*" [48, Book Two, Chapter III, "The Ring Goes South", p. 243].

Another instance of such word formation observed is the term '**athelas**,' which designates a specific plant: "*He opened his pouch and drew out some withered leaves. 'They are dry, and some of their virtue has gone,' he said, 'but here I have still some of the leaves of **athelas** that I gathered near Weathertop*" [48, Book Two, Chapter IV, "A Journey in the Dark", p. 336].

**Compounding** as a word formation process is one more significant method used in the creation of new terms within Tolkien's lexicon, with a count of 124 instances, or 17.10% of the total occurrences. For instance, previously mentioned term '**ringwraiths**,' employed to describe individuals cursed by the malevolent influence of the Rings. This compound word is formed by combining '*ring*,' a circular jewellery typically worn on fingers, with '*wraith(s)*,' which the Oxford English Dictionary defines as "an immaterial or spectral appearance of a living being, frequently regarded as portending that person's death; a fetch" [46].

On top of that, in regards to the architectural characteristics of hobbits' houses, they can be a simple hole or a **smial**. The umbrella term for both way of living is a

**hobbit-hole.** This is a compound word formed with the first part denoting ‘*hobbit*’, and ‘*hole*’, a hollow place in a solid body or surface. This compound does not denote a literal object but rather a concept. It is termed a hobbit-hole due to its typical location beneath a hill: “*In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a **hobbit-hole**, and that means comfort*” [47, Chapter I, “An Unexpected Party”, p. 3].

This method of word creation is further exemplified by the prevalence of compound surnames encountered throughout the narrative. Examples include ‘**Sackville-Baggins**,’ where both components were coined by Tolkien, ‘**Greenleaf**’ (formed from ‘*green*’ and ‘*leaf*’), and ‘**Oakenshield**’ (comprising ‘*oaken*’ and ‘*shield*’), among others.

**Borrowing** of words as a type of nonce-formation is seen in a total of 73 words, or 10.07% of the data analysed. Tolkien’s utilization of borrowing involves incorporation of linguistic elements from European languages or archaic forms of English, contributing to the development of neologisms within his constructed lexicon. He mostly focused on Germanic and Nordic languages, besides Old English, using the elements with Scandinavian, Celtic, Old Norse, and Primitive Germanic roots.

One of the most well-known examples of Tolkien’s borrowings is **Gandalf** — name of one of the main characters. While it may seem as a coinage, this word has Old Norse roots. Tolkien derived the name Gandalf from *Gandálfr*, a dwarf mentioned in the *Völuspá* and included in the *Dvergatal*, a list of dwarf-names. In Old Norse, Gandalf means “*staff-elf*”. This meaning found its reflection in Gandalf’s alternative name **Tharkûn**, given by the dwarves. In their language — Khuzdul — this name is interpreted as “*staff-man*”.

One more character name with Old Norse roots is **Thorin Oakenshield**. The name Thorin is derived from the Old Norse word ‘*thor*,’ meaning ‘*daring*,’ while Oakenshield originates from Old Norse ‘*eikenskjaldi*,’ signifying ‘*shield of oak*.’ Tolkien’s inspiration for the name Eikenskjaldi comes from *Völuspá*’s dwarf list as well and reflects the significant influence of this work on his creative process.

Tolkien drew inspiration from Old English for the creation of the toponym **Middle-Earth**. This term finds its roots in Old English ‘*middan-geard*,’ which means ‘*the inhabited lands of men*.’ However, it is noteworthy that Tolkien’s Middle-Earth is not solely inhabited by men but also by dwarves, elves, hobbits, orcs, and various other creatures.

Another nonce-word influenced by Old English is the toponym **Ettendales**, a valley inhabited by trolls located in the north of Rivendell. This region is also referred to as a ‘*troll country*’ due to the fact that there are a lot of trolls permanently wondering around the land. The name Ettendales originates from Old English ‘*etten*,’ which means ‘*troll*,’ thereby giving it the literal meaning of ‘*troll valley*.’

Moving forward, we encounter the name **Smaug** — the dragon who usurped a dwarvish kingdom. Tolkien explained that this word is derived from the past tense of the primitive Germanic verb ‘*smeugan*,’ signifying ‘*to squeeze through a hole*.’ This etymology renders it a fitting name for dragon-like creatures that dwell in burrows or crevices within rocks. Interestingly, another name with similar roots is **Sméagol**, the original name of the character Gollum. Its direct precursor, ‘*smygel*,’ means ‘*a burrow, a place to creep into*,’ what matches given to the character association of secrecy, hidden places, and his preference to tight trolls’ tunnels.

The two less frequently employed yet significant linguistic roots in Tolkien's works are Celtic and Scandinavian. A prime example of Celtic influence is the word **Bree**, which translates to ‘*hill*’. It marks the location where Frodo was to meet Gandalf following a pivotal battle. Additionally, Scandinavian linguistic roots are evident in one of the names given to Tom Bombadil, namely **Forn**. The original meaning of this term is ‘*ancient, belonging to the distant past*’. Considering enigmatic nature of the character, this definition perfectly fits his description of old creature with considerable and unlimited power.

**Derivation**, observed in 46 occurrences (6.34%) within the works, is largely represented by addition of morphemes such as the suffixes *-ish*, *-esse*, and *-er*. First of all, we want to focus on derivational process that concerns the use of the suffix *-ish*. An example of this method is the word **Elvish**, denoting the languages associated with

the elves. It is formed by combining the root ‘*elf*’ with the suffix ‘-ish’ to create a distinctive term.

The second method of derivation involves the addition of the suffix –ess. For instance, **Westernesse** signifies a place situated in the Great Sea beyond Middle-earth. Tolkien coined this name by appending the suffix –ess to ‘*western*,’ aiming to add a romanticized and evocative quality similar to legendary lands like Lyonesse and Logres. Unlike the –ish suffix, which transforms a noun or adjective into a different adjective, the –ess suffix is employed to create a proper noun denoting a place.

Another derivation process employed is the addition of the suffix –er. For example, this can be seen in the term **Neekerbreakers**, referencing the unsettling creatures encountered by the Fellowship of the Ring during their journey to Mordor. This word is constructed by combining ‘*neek-breek*’ with the –er suffix. ‘*Neekbreek*’ represents the squeaky noise made by those creatures, as noted by Sam. By appending the suffix –er, Tolkien derives a new word form that names the source or producer of the sound.

Furthermore, **Functional shift** was observed in 22 instances (3.03%), being the least implied word-formation process. The word ‘**precious**’ can be regarded as a most notable example of this type. Originally an adjective in English used to describe a noun, in Tolkien’s works, the word is shifted into a noun form without altering its structure. Here, ‘*precious*’ is the way Gollum refers to the One Ring. What is more, sometimes he uses the very same word as a way to refer to his second personality.

In addition to already mentioned patterns of word-formation, Tolkien also shows a tendency to create new words through the adaptation of **proper names**. This particular approach has been found in 17 instances (2.34%) within the analyzed works. An example is the use of the word **Dale**, originally an existing common noun denoting a valley, which Tolkien repurposes as a proper noun. In his work, namely “*The Hobbit*” Dale serves as a name of the township of Men situated beneath the Lonely Mountain, a settlement tragically ravaged by the dragon Smaug.

A further instance is the name **Peregrin**, more commonly known as Pippin, Frodo’s cousin from the Shire who becomes a member of the Fellowship of the Ring.

Tolkien derives this name from the word ‘*peregrination*’ and adapts it into a hobbit’s name. Peregrination, as defined by the Oxford English Dictionary, refers to a long journey during which individuals travel to various places, typically on foot [43]. The choice of the name Peregrin is fitting, considering his extensive journey, during which he travels barefoot, symbolizing endurance and resilience.

Another way of word formation found in Tolkien’s works is **clipping**, which occurs 13 times (1.79%). The abbreviation **S.R.** can serve as an example of this pattern. S.R. stands for **Shire-reckoning** what is a measure of years’ counting among hobbits. This can be an equivalent to *BC* what in our Primary World stands for ‘*Before Christ*’. As abbreviations involve shortening words, S.R can be considered a clipped form. Similarly, ‘**S.-B.s**’ is also an abbreviation formed from ‘**Sackville-Bagginses**,’ used by Frodo and Bilbo in their private discussions.

Lastly, **imitating** was largely used to create new words in 5 instances (0.69%) within his works, being the least used word-creation method. Here, it is important to mention that Tolkien uses this method mostly in mix with coinages. For instance, the previously mentioned term ‘**neek-breek**’ was given to strange creatures due to the sound they were making. As Sam hears the sound, he transforms it into the name for the invisible threat that the company has never known about before. By this, Tolkien uses Sam as his way to imitate a sound and create a word based on that noise.

The Entish language exemplifies the concept of linguistic imitation, where the very structure and sound of the language mimic the nature. Entish is described as being extremely slow and deliberate, mirroring the ancient, thoughtful, and unhurried characteristics of the Ents, tree-like creatures. The words are lengthy and repetitive. For example, Treebeard’s introduces himself as “**Taurelilómëa-tumbalemorna Tumbaletaurëa Lómëanor**”. This imitation through language captures the way Ents perceive natural sounds, echoing the rustling of leaves, the creaking of branches, and the deep, resonant rhythms of the forest.

### 2.3. Functions of occasionalisms

The nonce-words found within the works fulfil three primary functions: **referential**, **emotive**, and **poetic**. A predominant utilization of referential language is evident, constituting 647 instances, employed primarily to convey factual knowledge, descriptions of the world, and general information. Emotive language, observed in 43 occurrences, serves the purpose of expressing various emotions and feelings. Furthermore, poetic language emerges 35 times, utilized for poetic expression and wordplay, enriching the literary texture of the works.

The referential function emerges as the dominant one, accounting for over half of the findings. With 647 words or 89.24% of the total, referential expressions serve to denote something or someone and convey factual information or knowledge about the fictional world of Middle-earth, notably prevalent in “The Silmarillion” and “The Lord of the Rings.” For instance, hobbits houses are shaped like a hole in the ground. They can be simple holes or big comfortable houses known as **smial**: “*The poorest went on living in burrows of the most primitive kind, mere holes indeed, with only one window or none; while the wellto-do still constructed more luxurious versions of the simple diggings of old. But suitable sites for these large and ramifying tunnels (or **smials** as they called them) were not everywhere to be found...*” [48, Prologue, “Concerning Hobbits”, p. 6]

Another noteworthy aspect of hobbit language is the term ‘**mathom**,’ used to designate items that hobbits collect but do not have an immediate use for. These items are stored in a **Mathom-House**, functioning akin to a museum in hobbit culture: “*The **Mathom-house** it was called; for anything that Hobbits had no immediate use for, but were unwilling to throw away, they called a **mathom***” [48, Prologue, “Concerning Hobbits”, p. 5].

The second most prominent language function identified in the analysis is emotive. In contrast to the referential function, the emotive function is notably less frequent, comprising only 43 instances, or 5.93%. As mentioned earlier, this function serves as a mean to express feelings, emotions, and the speaker’s attitude towards events through language.

The coinage ‘**Neek-breek,**’ or ‘**breek-neek,**’ exemplifies the emotive function in action. It represents a distinct expression of a specific listener in response to a particular sound they hear. Different individuals may interpret and express the same sound in varied ways, reflecting their unique emotional responses. In this instance, ‘**neek-breek**’ captures Sam’s reaction to the unsettling noise emitted by a menacing creature encountered by the Fellowship of the Ring during their journey: “*There were thousands of them, and they squeaked all round, **neek-breek, breek-neek, unceasingly all the night, until the hobbits were nearly frantic**” [48, Book I, Chapter XI, “A Knife in the Dark”, p. 183].*

The word ‘**gollum**’ assumes an emotive function when used by the character of the same name. While commonly regarded as his name, Gollum himself refers to himself as ‘**my precious**’ and incorporates the word ‘**gollum**’ into specific sentences during speech to express particular emotions relevant to the moment: “*Bless us and splash us, **my precioussss!** I guess it’s a choice feast; at least a tasty morsel it’d make us, **gollum!**” And when he said **gollum** he made a horrible swallowing noise in his throat” [47, Chapter V, “Riddles in the Dark”, p. 58].*

The poetic function plays a notable aspect in the analysed materials. It encompasses such artistic expressions as songs, poems, and wordplays necessary for story building. Despite the frequent incorporation of songs and poems throughout Tolkien’s works, the utilization of newly coined terms is not frequent, what is particularly notable in “*The Hobbit*”. There were found 35 instances of this function, or 4.83%. Tom Bombadil is an enigmatic character the Fellowship meets during their journey. His lines epitomize this function as he mostly speaks in absurd way, frequently in verses and song-like manner using made-up words:

*“Hey dol! merry dol! ring a dong **dillo!**  
Ring a dong! hop along! **fal lal** the willow!  
Tom Bom, jolly Tom, Tom **Bombadillo!**”*

[48, Book I, Chapter VI, “The Old Forest”, p. 119]

## Summary

The analysis of J.R.R. Tolkien's nonce words in the chosen material reveals several key findings about the nature of his occasionalisms and word creation techniques. The first important observation concerns semantic groups of the found nonce-words. The study shows that Tolkien primarily created nouns, which can be subdivided into proper nouns and common nouns. Both categories are essential in creating and building the world of Middle-earth and its unique atmosphere.

The proper nouns are more extensive as the author crafted a large history for his world, populated by different races with their unique cultural features and languages. These nonce-words are represented by names of characters, families, nicknames, toponyms, languages and their systems, races, cultures, properties, and more. These words are crucial in supporting Tolkien's fictional world. The common noun category, while smaller in number compared to proper nouns, also plays a crucial role in world-building. These words are typically used to represent kinds of creatures, various non-specific items, titles, and other elements that add depth to the narrative.

Another important category of found nonce-words is adjectives. Although this category is significantly smaller than nouns, it still plays an important role in conveying the intended meanings and enriching the descriptions within the narrative. Adjectives help to detail the characteristics of the various elements in Middle-earth, enhancing the reader's immersion into the fictional world.

When examining the word-building processes employed by Tolkien, it becomes evident that he predominantly used root-creation, borrowing, derivation, and compounding. The most utilized pattern of nonce-creation is root-creation, also known as coinage. Many of Tolkien's occasionalisms were invented from his creative imagination, including words derived from the "languages" that Tolkien himself entirely created. The next frequently observed process is compounding, which involves joining several independent words into a single unity. Borrowing from other real languages is one more significant method Tolkien used to form new words. The languages he drew from are primarily from the European region, including Old English, Old Norse, Primitive Germanic, Celtic, and Scandinavian. The fourth

prevalent pattern of word formation among Tolkien's words is derivation. These nonce-words are typically created by applying suffixes such as -ish, -esse, and -er to the stems of different words.

Among the less commonly used word-formation patterns, we can note functional shift, proper names, clipping, and imitation. Functional shift is the most frequently employed among these. This involves transferring a word from one part of speech to another without changing its form. By making proper nouns out of common nouns, Tolkien applied Proper Names way of word-creation. Clipping is also notable pattern, which involves shortening existing words to form simple abbreviations. This technique is often used to create concise and efficient terminology within the narrative. Imitation, although the least used word-formation pattern, plays a significant role in conveying the impressions of the hearer to describe an object or concept. Although having just several examples in the text, this pattern is regarded as a driving force for the Entish language as it is entirely based on their attempt to imitate natural sounds.

The nonce-words coined by J.R.R. Tolkien play a crucial role in the Middle-Earth universe. From linguistic point of view, the most utilized and, consequently, most important function of these nonce-words is referential. This function is used to convey facts about the world, general information about the narrative, and the structure of the universe and its inhabitants. The next widely used function is emotive. Its purpose is to express emotions, feelings, and characters' attitudes towards different things. By creating words that evoke specific emotions or attitudes, Tolkien enhances the reader's connection to the characters and their experiences. Additionally, Tolkien has greatly enriched his works with various songs and poems. This inclusion serves not only to entertain but also to deepen the cultural and historical context of Middle-Earth.

Taking everything into consideration, we can conclude that Tolkien's professional interest in real-world languages significantly aided his word-formation drive. As a philologist, he effectively used his knowledge to add layers to the story. The most prevalent pattern of Tolkienisms' formation is root-creation, followed by compounding. The main function of his nonce-words is to describe his world and convey essential information about its geography and history.

## GENERAL CONCLUSIONS

John R. R. Tolkien's influence on modern literature and linguistics studies is enormous. As a keen philologist with extensive knowledge, he brilliantly used his scientific background to create languages and provide them with a rich context for existence, significantly impacting the fantasy literature genre as well as language studies. To create a proper setting for his languages, Tolkien introduced a vast world filled with various concepts that needed naming and accomplished this task with great success. His neologisms, later named Tolkienisms, are widely studied. Some of them have even migrated into everyday communication, becoming an integral part of our lives.

This work is dedicated to Tolkien's neologisms that remain unique to the setting of Middle-earth, known as nonce-words or occasionalisms in linguistic fields. The main purpose of the research was to conduct a thorough analysis of these words, identify the patterns used in their creation, and clarify their function in the narrative.

The first task set was to define the high fantasy genre and its main characteristics. This is necessary as Tolkien established the genre and set the course for the future works completed within it. According to researchers, one of the most crucial elements in defining high fantasy is the Secondary World, distinct from our Primary world. The supernatural elements must be explained by the rules of the author's created reality, not by the rules of our world. However, the Secondary World setting alone does not automatically make a work high fantasy. The most significant aspects are the work's themes and conflicts. High fantasy typically features definite Good and Evil, morally instructive and framed within transcendent, evident virtues. A high fantasy novel cannot have grey areas or the prevalent immorality often found in modern works. The opposition between good and evil should be strict, binary, and evident.

In order to create such a setting, the author must invent numerous concepts and name them. This brings us to the second task of this work: providing a comprehensive definition of nonce words. These words are often confused with neologisms, which is understandable since they share similarities. Both are newly coined terms, but nonce words, or occasionalisms, are not intended to become permanent linguistic units. They

exist only within the moment of speech or the specific discourse of a particular setting. In contrast, neologisms eventually become regular components of the language through lexicalization and institutionalization processes.

The next task involves understanding the general patterns of nonce-word formation, which can be divided into two main parts. The first part focuses on the general methods of word creation. It was decided to analyse and later use the ten most known methods. Borrowing, the oldest and most widespread, involves taking words from other languages that interact with the speaker's language. Composition, or compounding, combines simple words to convey more complex meanings concisely. Derivation creates new words using existing ones as stems with the addition of affixes. Root-creation, also known as coinage, involves inventing entirely new words without identifiable origins.

Beyond these primary methods, scholars also distinguish several additional word-formation patterns. Functional shift occurs when words change their parts of speech without being altered in form. Using common nouns as proper names is characterized by transformation of general terms into specific names. Imitation stands for instances when speaker mimics natural sounds in order to create a word. Back-formation is another word-formation method that involves removing a suffix (or other parts of a word). This method is somewhat similar to clipping, where a word is shortened to a simpler form. Additionally, blending combines elements of clipping and compounding. These principles display the dynamic nature of language evolution, influenced by cognitive mechanisms like analogy and association.

The second block of this task was to analyse occasionalisms and word-formation patterns within the chosen Tolkien's works, namely "The Lord of the Rings", "The Silmarillion", and "The Hobbit". In total, 725 nonce-words were identified. First, we categorized the semantic groups of these words. Our analysis revealed that Tolkien predominantly created nouns, with a total of 685 instances. These nouns are primarily proper nouns used to name characters, families, objects (such as swords), and settings (both temporal and geographic). Common nouns are less frequent and refer to various

creatures, unnamed items, time-reckoning systems, and titles of authority. Adjectives, with 40 examples, make up the remains of the data.

Within this block it was also necessary to clarify the word-formation patterns Tolkien employed in his creative process. The most utilized pattern of nonce-creation is root-creation, or coinage. The next frequently observed process is compounding. Borrowing from real languages, namely Old English, Old Norse, Primitive Germanic, Celtic, and Scandinavian, is a significant method Tolkien used as well. The fourth prevalent pattern is derivation, mostly presented with the suffixes such as *-ish*, *-esse*, and *-er* added to the stems of different words, particularly common among the coined adjectives. Functional shift is also frequently met as a nonce-formation way Tolkien used, though less than those previously mentioned. Proper names method was used in several rare instances. Clipping is another recognised pattern seen in several abbreviations. Imitation is the least frequent nonce-formation principle.

The research's final aim was to investigate the linguistic functions of occasionalisms within the narrative. Primarily, these nonce-words serve a referential role, conveying factual details about the world, narrative information, and the overall structure of Middle-Earth and its inhabitants. One more frequent function is emotive. Through nonce-words, Tolkien conveys emotions, feelings, and character perspectives. Additionally, songs and poetry provide a deep depth to Tolkien's writings, serving as a representation of poetic function of his occasionalisms.

To put it concisely, the core elements of high fantasy include an alternative reality and clear moral opposition between Good and Evil. In order to build the world, the authors create nonce-words, newly coined terms not intended to become permanent unites of language, but to enrich the setting. Tolkien's works exemplify these principles, being simultaneously a standard work of the genre and displaying how careful word-building can enhance the narrative and reader's experience.

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## SUMMARY

Вплив Джона Р. Р. Толкіна на літературу та мовознавство є надзвичайно значним. Він детально продумав свій *magnit opus*, наповнивши його різноманітними расами, об'єктами та персонажами, кожен з яких потребував власного йменування. Його неологізми, пізніше названі толкінізмами, широко вивчаються, а деякі з них увійшли до повсякденного вжитку, ставши невід'ємною частиною сучасної культури.

Ця робота присвячена аналізу новотворів Толкіна, які залишаються унікальними для світу Середзем'я і відомі в лінгвістиці як okazіоналізми. Основною метою дослідження є проведення детального аналізу цих слів, дослідження їхньої словотворчої структури та визначення їхньої функції у побудові наративу. Актуальність роботи зумовлена необхідністю глибшого розуміння ролі мови у формуванні наративу, створенні світу та культурних репрезентацій за допомогою мовленевих одиниць, що наділені сенсом виключно у рамках конкретного дискурсу.

Було здійснено аналіз okazіоналізмів, методів їх створення та впливу на наратив, що обумовлює теоретичне значення роботи. Практична цінність полягає у збагаченні наукових праць, зосереджених на вивченні неологізмів та okazіоналізмів. Отримані результати можуть слугувати цінним ресурсом для майбутніх студентів і дослідників, які працюють у цій галузі.

У ході дослідження було виявлено 725 новотворів, переважна більшість яких це іменники, а саме 685 одиниць: 232 приклади власних назв та 452 загальних. Прикметники, загальна кількість яких становить 40 прикладів, заповнюють залишок даних.

Першим завданням роботи було дати визначення жанру високого фентезі та окреслити його основні характеристики. Як було виявлено, одним із ключових елементів у визначенні жанру є місце дії, відоме як Вторинний світ, що повинен відрізнятися від нашого, Первинного, і мати власні закони та правила, які пояснюють надприродні елементи. Проте, вирішальним критерієм є теми та конфлікти у творі. У високому фентезі важливими є чітко окреслені поняття

Добра і Зла, моральні теми, які втілюються через трансцендентні та очевидні чесноти. Таким чином, високе фентезі відрізняється від інших піджанрів, що робить його унікальним і значущим у літературному контексті.

Для того щоб створити таку реальність автор повинен вигадати численні поняття і дати їм назви. Це підводить нас до другого завдання цієї роботи: надати вичерпне визначення оказіоналізмам. Основна їх характеристика полягає у тому, що ці слова не створюються з метою стати постійними мовними одиницями, а лише описати тимчасове явище у тому чи іншому дискурсі. У літературному творі такі новотвори можуть використовуватися автором для позначення унікальних об'єктів або понять, що мають значення лише в контексті створеної реальності.

Наступне завдання полягає у розумінні загальних закономірностей словотвору оказіоналізмів. Його можна розділити на дві основні частини. Перша зосереджена на власне способах побудови слів. Було вирішено проаналізувати десять найживаніших методів, виокремлених іноземними науковцями, а саме: запозичення, основокладання, префіксально-суфіксальний, створення авторських неологізмів, морфолого-синтаксичний спосіб, використання загальних іменників як власних назв, імітація (утворення слів шляхом імітування звуків чи відчуттів), безафіксний спосіб, створення складноскорочених слів та об'єднання (поєднує в собі елементи безафіксного способу та основокладання).

У рамках цього завдання також необхідно було визначити словотвірні моделі, які Толкін використовував у своєму творчому процесі. Найпоширенішим способом, згідно проведеного аналізу, є карбування нових слів. Наступним часто вживаним процесом є основокладання. Толкін також активно використовував запозичення з реальних мов північних регіонів Європи. Префіксально-суфіксальний спосіб, особливо шляхом додавання суфіксів *-ish*, *-esse* та *-er* до основ слів, найбільш поширений серед його прикметників. Морфолого-синтаксичний спосіб також використовувався Толкіном, хоча й рідше. Окрім того, він застосовував метод перенесення загальних назв у власні. Абревіація, або складноскорочування, також була помічена в декількох випадках. Імітація має

найменше прикладів у тексті, хоча сама по собі слугує підґрунтям однієї зі штучних мов.

Останнім завданням дослідження було визначення лінгвістичних функцій okazіоналізмів у наративі. Перш за все, ці новотвори виконують референтну роль, передаючи фактичні деталі про світ, наративну інформацію та загальну структуру Середзем'я та його мешканців. Інша важлива функція — емотивна. За допомогою авторських неологізмів Толкін передає емоції, почуття та погляди його персонажів. Крім того, пісні та поезія, що часто зустрічаються протягом творів, надаючи їм глибини та артистичності, слугують репрезентацією поетичної функції його okazіоналізмів.

Підсумовуючи, варто зазначити, що твори Джона Р. Р. Толкіна не лише встановлюють стандарти для жанру високого фентезі, слугуючи найвидатнішими його прикладами, а й демонструють, як ретельне та прискіпливе словотворення може збагатити наратив та поглибити емоційний зв'язок з читачем. Його майстерність у створенні унікальних мовних одиниць показує, як слова можуть стати живими засобами передачі не лише історії, а й емоційного вмісту. Таким чином, мова стає не просто засобом передачі інформації, але й ключовим елементом формування атмосфери та викликає у читача враження повністю реалізованого та живого світу.